

19

CINEMATHEQUE

FALL

99



Opposite: Leslie Thornton *Peggy and Fred In Hell: Prologue* (Oct 5); Sandra Davis *A Preponderance of Evidence* (Dec 12); Jean-François Monette *Where Lies the Honor?*, Ann Arbor Tour (Nov 19); James Broughton, 1974 photo by Art Freedman (Nov 14); Scott Stark *Ill Walk With God* (Oct 26); Andy Warhol *Sleep* (Dec 3)

This Page: Rudy Burckhardt in New York, 1987 (Dec 5); Ken Jacobs at his *Nervous System*, Nov. 27, 1995 (Oct 9-10); Miranda July *The Amateurist* (Oct 26)

FALL 99

Adopt-A-Screening

Do you have the need to nurture filmmakers? The SF Cinematheque has a new opportunity for businesses, institutions and individuals to satisfy their parenting desires with the **Adopt-A-Screening** program. A tax-deductible donation of \$250-500 will provide complete nourishment for one of Cinematheque's screenings, and credit you with sponsoring that event. Call the Cinematheque office to find out about the joys of parenthood!

news from 'home'

As you can see from our list of shows, Fall 99 at the Cinematheque will be as diverse as ever and include numerous co-presentations and in-person events. One of our main events of the Fall season is our seven-part series, **Consciousness Cinema** (beginning on October 5), presented in conjunction with the exhibition **Searchlight: Consciousness at the Millennium** at the CCAC Institute, San Francisco. This series, co-curated by us with CCAC's David Sherman, will be presented on six Tuesdays and a Friday, and admission will be FREE for all screenings. Other co-presentations include an evening of short videos from Morocco presented with the 3rd Annual Arab Film Festival, two in-person presentations by **Ken Jacobs** in conjunction with Headlands Center for the Arts, a tribute to the life and work of **James Broughton** with the San Francisco Art Institute Public Lecture Series, **Facing Fear** with SF Arts Commission Gallery, **Your Chance To Live!** with Southern Exposure, and two evenings of the **1999 Ann Arbor Film Festival Tour** with the Cinema Department of San Francisco State University. Other

rare and unusual screenings include in-person appearances by French avant-garde filmmaker **Cécile Fontaine**, German filmmaker **Caspar Stracke** with his 35mm **Circle's Short Circuit** and local filmmaker **Sandra Davis** with the premier of her newest work. Towards the end of our season, we'll also be presenting two Italian features from the 60s, Pasolini's masterpiece **Hawks and Sparrows** (followed by a short doc on Pasolini) and Bellocchio's brilliant but never screened **Fists in the Pocket**.

New discount admission price! Unfortunately we will be raising the discount admission for Cinematheque members, students, seniors and the disabled to \$4 instead of \$3.50. The regular rate will remain \$7. We've hesitated to raise this rate for a long time, but budgetary considerations necessitate this change. We still believe \$4 is one of the best deals in town and we urge all of you to support non-commercial film and film venues by becoming a Cinematheque member today.

Charita Akerman News From Home Nov 23

won't you join us?

We need YOU to become a part of US.

Now, for the first time, members can

call our office (415.558.8129) by 3pm

the day of the screening, and make

advance reservations for any

Cinematheque-sponsored programs.

The San Francisco Cinematheque is trying to reach a goal of 300 members for the 1999-2000 season - won't you help us by becoming a member or giving a membership to a friend? If you come to only 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level.

We'll put every dollar on the screen!

Membership Categories and Benefits

\$15	Student/artist/low income	Half-price admission to all shows for one year
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\$150	Sponsor	Two free admissions to all shows + Cinematheque publication

Volunteer Wish List

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Publications

Cinematheque On-Line

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Irina Leimbacher
Artistic Co-Director

Steve Anker
Director

New Website

Point your browser to our very own website: www.sfcinematheque.org.

Hot Off the Presses!

Program Note Booklet 1997 and 1998 now available! Finally! Read up on all those great Cinematheque shows that you missed and find out about esoteric films, videos and their makers. Our much anticipated compilation of the Cinematheque's Program Notes for the years 1997 and 1998 are now available and can be ordered from our office for only \$12 each + \$3 shipping.

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We also offer select back issues of Cinematograph, past Program Note books, artist monographs and exhibition catalogs. Please call our office to inquire.

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Steve Polta

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Smith Patrick
Jamie Peterson
Todd Rising

Library & Archive
Christine Metropoulos

Webmaster
Cynthia Arnott-White

Design: Boon

SAN FRANCISCO

CINEMATHEQUE

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www.sfcinematheque.org

Non-Profit
Organization
U.S. Postage
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San Francisco, CA

ADDRESS CORRECTION REQUESTED

HIGHLIGHTS

CONSCIOUSNESS CINEMA AT CCAC INSTITUTE
NERVOUS KEN SHAKES UP THE HEADLANDS
FACING FEAR
TRIBUTES TO JAMES BROUGHTON AND RUDY BURCKHARDT
NEW FILMS BY SANDRA DAVIS, BRYAN FRYE, BRADLEY EROS,
CECILE FONTAINE, MARCELLE THIRACHE, CASPAR STRACKE,
ELI RUDNICK & MICHAEL RUDNICK
CROSSOVER PIX BY ROBERT RAUSCHENBERG, MARY MISS,
MATT HECKERT AND STAN BRAKHAGE
YOUR CHANCE TO LIVE!
ANN ARBOR FILM FESTIVAL TOUR
ITALIAN SUBVERSIVES 1965: PASOLINI & BELLOCCHIO

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, the San Francisco Art Commission Cultural Equity Fund, The Fleishhacker Foundation, The LEF Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.

FALL 99 At a Glance

october

- 01** Whatever it (Fuckin') Takes
- 02** Videos In and From Morocco
- 03** Survivalist Cinema
- 05** Consciousness Cinema (Program 1)
- 09** Ken Jacobs (Program 1)
- 10** Ken Jacobs (Program 2)
- 17** Facing Fear (Program 1)
- 19** Consciousness Cinema (Program 2)
- 21** Robert Beck Memorial Cinema
- 24** Facing Fear (Program 2)
- 26** Consciousness Cinema (Program 3)
- 28** Eli Rudnick and Michael Rudnick

november

- 02** Consciousness Cinema (Program 4)
- 04** Cecile Fontaine & Marcelle Thirache
- 09** Consciousness Cinema (Program 5)
- 11** Tony Sinden
- 14** Homage to James Broughton
- 18** Caspar Stracke
- 19** Ann Arbor Film Festival
- 20** Ann Arbor Film Festival
- 22** Crossover Pix
- 23** Consciousness Cinema (Program 6)

december

- 02** Italian Subversives: Pasolini
- 03** Consciousness Cinema (Program 7)
- 05** Rudy Burckhardt
- 09** Italian Subversives: Bellocchio
- 12** Sandra Davis

please see other side for times and locations

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ITALIAN SUBVERSIVES 1965: PASOLINI & BELLOCCHIO

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ANN ARBOR FILM FESTIVAL TOUR

HIGHLIGHTS

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CINEMATHEQUE

61

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Chantal Avenman News from Home Nov 23

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➔ SPECIAL DAY, TIME & LOCATION
Friday October 1 Midnight *
66 Sixth Street (at Market)

Whatever it (Fuckin')Takes: Films
[Reg.8mm, Super-8 Sound & 16mm (even)] **From the Edge [NY/SF] Made for Little or No Money At All:**
An 8mm ANONYMOUS Event

"Mr. 8mm" will be there.

Who says film is an expensive medium? Certainly, not us. Sort of a filmic version of Malcolm X's take-no-prisoners "By Any Means Necessary...." This show will highlight work that personifies that point. Produce a "nut card" (regional Transit Connection Discount Card) or other form of proof [in the form of: Food stamps (booklet), GA check receipt, etc.] you're on either S.S.I. or Welfare & get in free. Also, bring a film either made, found, "borrowed", stolen, bartered, traded or similarly acquired for \$25 or less & get in free [For example, *Russian Propaganda/Documentary* (1970s, 16mm, sound, \$5), *Home Movie of Thailand* (1960s, Regular-8mm., 25), *The Secret Life of Sandra Blain* (1970s, alcohol additction, 16mm, sound, \$1). As usual, we'll be giving away film & other things [including an 8mm projector] to the first 5 people, this time. & free food (carrot soup?)...A "Spaceless" program. Look for future Flier. ("Mr. 8mm")

➔ SPECIAL DAY
Saturday Oct 2 7:30pm *
San Francisco Art Institute

Interstices: Video Making In and Out of Morocco

Co-Presented with the Arab Film Festival
Yasmina and Anissa Bouziane In Person
Four video artists of Moroccan heritage examine language, rituals, the body, self and other, and reinvent paradigms of identification, opposition, and *difference*. Utterances, personal footage, choreography, and collage techniques are juxtaposed to construct interstitial spaces where autonomous practices can take place. Nouredine Tilsaghani's *Temps Figés* decomposes a trance ceremony into a series of arresting snapshots. In *Sacred Night*, Brahim Bachiri creates non-voyeuristic computer-altered images to contrast violence with ritual. Using dance and text, Yasmina Bouziane's *Imaginary Homeland* explores the multi-faceted aspects of womens' voices in relation to sexuality and the body. Her *Yellow Nylon Rope* chronicles two sisters' creation of self-identity from an assemblage of cultural fragments. With pen dipped in acid, Mounir Fatmi excavates the mine-field of language in the unsettling *Survival Signs*. Finally, Fatmi's reflexive and tender essay, *Solitude and Fragments*, exposes the fragility that (dis)associates things. (Yasmina and Anissa Bouziane)

Sunday Oct 3 7:30pm *
San Francisco Art Institute

Your Chance To Live!
Surviving Earthquakes, fires, floods, assorted calamities, and more.

Tuesday Oct 5 7:30/9pm
CCAC Institute 450 Irwin St. @ Wisconsin

Consciousness Cinema 1:
Dawning Of Awareness

In these films, artists summon the vision of childhood to unlock an unfettered awareness of the world. These works trace a journey from the origins consciousness through the development of language and initiation into the social order of adults. Program will include: *Epilogue* (1987) by Matthias Müller; *Scenes from Under Childhood: Section #3* (1970) by Stan Brakhage; *Peggy and Fred in Hell: Prologue* (1985) by Leslie Thornton; and *Zorns Lemma* (1970) by Hollis Frampton.

➔ SPECIAL DAYS, TIMES AND LOCATION
Headlands Center for the Arts
East Wing, Fort Barry Building 944, Sausalito

Nervous Ken Shakes Up the Headlands

Co-sponsored by Headlands Center for the Arts
Ken Jacobs In Person

Ken Jacobs returns to the Bay Area with four programs of new *Nervous System* performances at Headlands Center for the Arts (Oct. 9 and 10), Pacific Film Archive (Oct 12 and 13), and a lecture (Push and Pull and Motion Pictures) on his teacher, painter Hans Hofmann, at the Berkeley Art Museum (Oct 14). "For more than forty years, film artist Ken Jacobs has explored the cinematic experience in unfailingly innovative ways. His lifelong project has been the aesthetic, social, and physiological critique of projected images – images that by turns lull and assault the viewer as the artist manipulates them. Jacobs investigates the rarely examined territory between 2-D and 3-D in his ambitious *Nervous System* pieces. In these works, Jacobs uses found archival footage whose visual detail and historical and social significance are richly observed through his role as projectionist-performer." (The Museum of Modern Art, 1996) "The *Nervous System* runs (no, walks; holds by the hand and walks) twin filmprints through projectors capable of single-frame advance and freeze. A spinning propeller intercepts the images, introducing motion and running circles around our normal perceptions of both movement and depth. Undreamt of sights spill from between filmframes." (Ken Jacobs)

PROGRAM ONE
Saturday Oct 9 8:00pm *

Ken will present high velocity imagery in *New York Street Trolleys 1900* (1999), followed by the stately 60-minute film performance *Coupling* (1996), wrought from footage by the Lumiere brothers.

PROGRAM TWO
Sunday Oct 10 4:00pm *

Ken's 6-minute computer-video work *Flo Rounds a Corner* (1999), followed by Ken's 1998 transformation of classic slapstick in *Ontic Antics Starring Laurel and Hardy*, which premiered at last year's New York Film Festival.

Tuesday Oct 19 7:30/9pm
CCAC Institute 450 Irwin St. @ Wisconsin

Consciousness Cinema 2:
Flows of Perception

This program explores the phenomenology of mind through the experiential and structural possibilities of cinema. Films map out the terrain from the origins of cinematographic movement and stereoscopic vision through modern philosophical concepts of experience as fragment and epiphany, flow and rupture. Program includes: *1997B (Departure)* (1997) by Steve Polta; *Opening the 19th Century: 1896* (1896/1991) by the Lumiere Brothers/Ken Jacobs; *Short Film Series* (1975–1998) by Guy Sherwin; *Serene Velocity* (1970) by Ernie Gehr; *Glass* (1998) by Leighton Pierce; *3.95 Untitled* (1995) by Brian Frye; *Don't Even Think* (1992) by Scott Stark; and *S:TREAM:S:SECTION:S:SECTIONED* (1968–71) by Paul Sharits.

Thursday Oct 21 7:30pm *
Yerba Buena Center for the Arts

Robert Beck Memorial (Nomadic) Cinema (Double Feature):

Bradley Eros and Brian Frye In Person

New York's Robert Beck Memorial Cinema founders, Bradley Eros and Brian Frye, appear tonight with personal works. Media-Mystic Eros presents *Fixed Splices: Voluntary Crystallization*, including: *The Anxious Creature* (1974), *Mutable Fire!* (1984), *Pyrotechnics* (with Aline Mare, 1984), *Dervish Machine* (with Jeanne Liotta, 1992), *X times X* (1998) and others. Frye presents *L'or du Temps*, a study in lost moments and ecstatic phenomena, including *The Most Important Moment in My Life (Infinite Set)* (1995), *The Anatomy of Melancholy* (1999), *1933* (1999), *Francois Boue Services the Fragrance Machine at Bloomingdale's* (1999) and others. "Viewed from the inside, an absolute is a simple thing; but seen from the outside, relative to other things, it becomes, in relation to the signs which express it, the gold coin from which we may never cease to give change." (Henri Bergson)

Sunday Oct 24 7:30pm *
San Francisco Art Institute

Facing Fear 2

Subtitled: An Interdisciplinary Performance

With Crimes of Courage and Fear: A Film Program

Margaret Tedesco, Susan Gevirtz, Zoe Kroll, Minnette Lehmann, Susan Volkan and Rebecca Barten In Person

Against the shifting backdrop of a silent film, five performers inhabit the orchestra pit. Flick go the lights. We do not suspect that a figure in the dark may grab our throat, press a knife to our side. The cutting must take place only on the screen. For ninety minutes it takes our breath away, suspends us in the reel, knocks the daylight's out of us in a sweet choking embrace. We trust our lives to the conventions of this haunted house known as a cinema. (Margaret Tedesco) Preceded by

Tuesday Nov 2 7:30/9pm
CCAC Institute 450 Irwin St. @ Wisconsin

Consciousness Cinema 4:
Flesh of Consciousness

Here consciousness is rooted in the body and bound to the flesh. These films present an embodied consciousness which locates itself across and in time, aware of its unbearable fragility, its imminent transformation and decay, and, finally, its certain death. Titles include: Zoe Beloff's found film *Plastic Reconstruction of a Face, Red Cross Worker, Paris* (1918); *Magenta* (1997) by Luis A. Recoder; *Sirius Remembered* (1959) by Stan Brakhage; *The Five Bad Elements* (1997) by Mark LaPore; *Parallel Space: Inter-View* (1992) by Peter Tscherkassky; *Mother* (1988–98) by Luther Price; and *Time Being* (1991) by Gunvor Nelson.

Thursday Nov. 4 7:30pm *
Yerba Buena Center for the Arts

Lyrical Forms: Super-8mm Films by Cécile Fontaine & Marcelle Thirache

Cécile Fontaine In Person

French filmmaker Cécile Fontaine will be on hand to present a selection of her own and her country-woman Marcelle Thirache's films, all of which originated on Super-8mm. Resolutely non-narrative in character, both achieve astonishingly vivid expression through the rhythms and mysteries of pure form. Whether through re-photography or direct manipulation of the film material itself, Thirache and Fontaine each create wonderfully tactile experiences which are distinctly their own. "To be visual, to reach the feelings through harmonies, chords, of shadow, of light, of rhythm, of movement, of facial expressions, is to address one-self to the feelings and to the intelligence by means of the eye." (Germaine Dulac, "Visual and Anti-visual Films," 1928) (Steve Anker) Fontaine will show seven films she made between 1983 and 1996, as well as eight films by Thirache dating from 1966 to 1999. Cécile will also present a different selection of her films at the Pacific Film Archive on Nov. 2

Tuesday Nov 9 7:30/9pm
CCAC Institute 450 Irwin St. @ Wisconsin

Consciousness Cinema 5:
Contested Personas

It is within a shared social world that consciousness is born and comes of age and that identities are imposed, contested and performed. This program examines several sites of struggle and affirmation in the power plays inherent in the socio-historical awareness of self and other. Program includes: *Smoke* (1995–96) by Pelle Lowe; *Mute* (1991) by Greta Snider; *Chronicles of a Lying Spirit (by Kelly Gabron)* (1992) by Caeleen Smith; *Perfect Film* (1986) by Ken Jacobs; *Les maitres fous* (1955) by Jean Rouch; and *Epileptic Seizure Comparison* (1976) by Paul Sharits.

Thursday Nov 11 7:30pm *
Yerba Buena Center for the Arts

Deluge: A Program of Recent Work by British Artist Tony Sinden

Tony Sinden In Person

For over three decades, Tony Sinden has been active in film-video making for exhibition in the cinema, gallery and open space. He began working with experimental film, sound and expanded cinema in 1966, progressing to making major installations for galleries in England. Sinden also co-founded the group HOUSEWATCH, a collective of artists who took film projection, video, performance and site-specific installations into public spaces. His recent film and video installation work has been commissioned for museums and public buildings in Japan, Canada, and the United States, in addition to England. Tony will present several multiple-image pieces for both film and video projectors. He will also show documentation and discuss his site specific installations which explore contemporary notions of landscape, time and space, producing transitional structures for different kinds of cultural environments.

Sunday Nov 14 7:30pm *
San Francisco Art Institute

Homage To James Broughton: Ecstasy For Everyone

Co-presented with the SFAI Public Lecture Series
Joel Singer/Janis Crystal Lipzin In Person

"If a man keeps wonder in his eye, compassion in his heart, frolic in his balls, and abandon in his limbs, he can dance hand in hand with his life and his death and reap a full harvest of love." (James Broughton) Poet and filmmaker James Broughton died in May, 1999 at the age of eighty-five. After World War II, San Francisco flowered as a center of avant-garde filmmaking and pre-Beat poetry. Broughton was active in both worlds, making *Mother's Day* in 1948, while reading poetry with Robert Duncan, Kenneth Rexroth and Madeline Gleason. In 1968, James returned to filmmaking with *The Bed*, and began a fruitful tenure as Professor at the SF Art Institute, which lasted from 1968 to 1981. Broughton and his life-companion Joel Singer later collaborated on several films, including *Song of the Godbody* (1977), an intimate portrait of James, *The Gardener of Eden* (1981), filmed during their Sri Lankan "honeymoon", and *Devotions* (1983). Come celebrate this great artist and San Franciscan. (Joel Singer)

Thursday Nov 18 7:30pm *
Yerba Buena Center for the Arts

Circle's Short Circuit by Caspar Stracke

Caspar Stracke in Person

Caspar Stracke's new, formally feisty 35mm feature, consists of five distinct yet interdependent episodes dealing with the phenomenon of interruption in contemporary communications, and includes homages to deconstructive tool-maker Jacques Derrida, French writer Boris Vian and the formidable ghost of Japanese experimental theater and cinema, Shuji Terayama. The section entitled "Electric Speech" features a documentary segment on the origin of the biggest upheaval in communication history, initiated by Alexander Graham Bell, as well as a fascinating interview with theorist/philosopher Avital Ronell, who thematically ties up the wires of telephonic circuits and their transcendental counterparts. A circular work with neither beginning nor end, the film is able to start from any point. Along the path of this circle the genre changes with each episode, moving from documentary, to essay, to collage, to simulated live-coverage, and to silent film. (Irina Leimbacher)

➔ SPECIAL DAYS AND LOCATION
Friday/Saturday Nov 19+20 7:30pm
San Francisco State University, Fine Arts Building 101, August Coppola Theatre

Ann Arbor Film Festival: 1999 Touring Program

Co-sponsored by SFSU Department of Cinema
SF Cinematheque will co-host, for the first time in over ten years, the touring program of the venerable Ann Arbor Film Festival. Founded in 1963, Ann Arbor is the oldest festival for independent and experimental film in the United States. This weekend's programs, a series of eighteen films selected from the Festival's 355 entries by judges Mike Hoolboom, Lynne Sachs, and Chel White, has been screening throughout the nation since April, finally to arrive in San Francisco. Friday night's program includes films by Ken Kobland and Jeff Scher as well as works by San Francisco locals Daven Gee and William Z. Richard. Saturday will feature new works by Peter Tscherkassky, Robert Fenz, Rebecca Baron, and Martin Arnold. Please Note: Each night features different programs; no works will be repeated.

Sunday Nov 21 7:30pm *
San Francisco Art Institute

Crossover Pix – Program 4

Charles Boone In Person

Our ongoing Crossover Pix series offers films and videos bringing together artists from different disciplines working with new media. Robert Rauschenberg's seldom seen *Linoleum and Canoe* give fresh insight into one of this century's master experimenters (with Trisha Brown, Robert Breer, and Rauschenberg); San Francisco's own Matt Heckert produced *Bitter Message of Hopeless*



Grief (with Jon Reiss), a scary and amusing performance featuring mad machines in tricky situations; Mary Miss's *Cut-off and Blind* poetically capture moods of her earth-oriented installations as well as of the landscape itself; San Francisco composer Richard Felciano's provocative *Linearity* beautifully documents a late sixties project of artists from various mediums exploring the new video technology; and Stan Brakhage's early *In Between* (music by John Cage), is a nightmarish portrait of painter Jess Collins in the Surrealist tradition; and *Jackson Pollock* by Falkenberg and Namuth, showing the artist in action, with a remarkable score by Morton Feldman. (C. Boone)

Tuesday Nov 23 7:30/9pm
CCAC Institute 450 Irwin St. @ Wisconsin
Consciousness Cinema 6:
Conscious Spaces

The experience of Time is commonly understood as movement through Space. These films explore Space and Architecture through their existence in Time. Presence and absence, emotion and reflection are recorded in the Time of these spaces; the viewer's consciousness becomes the vehicle of these spatio-temporal navigations. Program includes: *Wavelength* (1966–1967) by Michael Snow; *Paris and Athens, June* (1994) by Lynn Kirby; and *News From Home* (1976) by Chantal Akerman.

San Francisco Art Institute
800 Chestnut Street
Yerba Buena Center for the Arts
701 Mission Street @Third
CCAC Institute
450 Irwin Street @ Wisconsin

Please call +1) 415.558.8129 for more information. Unless otherwise noted, all shows begin at 7:30pm.

* Artist/Filmmaker in person
➔ Special Day/Location

SPECIAL SERIES

Dec 2+9

Italian Subversives:
Pasolini & Bellocchio, 1965

The Cinematheque presents two brilliant, eccentric and rarely screened Italian masterpieces by Pier Paolo Pasolini and Marco Bellocchio. Both made in 1965, *Hawks and Sparrows* and *Fists in the Pocket* are aesthetically riveting and politically trenchant works. Curated by Irina Leimbacher.

Thursday Dec 2 7:30pm

Yerba Buena Center for the Arts

Italian Subversives 1
Pasolini's Hawks and Sparrows
(Uccellacci e uccellini)

Considered by many to be Pasolini's masterpiece, *Hawks and Sparrows* is at once a biting political critique and an off-beat comedy. An allegorical road movie, the film follows a father, his son, and a talking Marxist crow (a self-critical embodiment of Pasolini himself) as they wander along empty highways towards an unknown future Italy. Moving from neorealistic poeticized poverty to a delightful and ironic recreation of St. Francis' evangelization of the birds, to documentary footage of Communist leader Palmiro Togliatti's funeral, *Hawks and Sparrows* ends with the demise of the philosopher-crow. The film marks a major shift in Pasolini's work and has been called "an elegiac essay on the sociology and iconography or neorealism." (P. Adams Sitney) Followed by a short documentary on Pasolini from 1970, featuring interviews with Moravia, Zavattini, and Pasolini himself. (Feature screened in 35mm!) [Irina Leimbacher]

SPECIAL DAY, TIME & LOCATION
Friday Dec 3 Midnight – 5:30am
CCAC Oakland Campus 5212 Broadway @ College

Consciousness Cinema 7:
Sleep Over

Come sleep with Warhol. This special midnight/all night screening of *Sleep* (1963, approx. 5 hrs.) embodies the paradoxes of film and consciousness first hand as the audience drifts in and out of consciousness in perfect synchronicity with the silvery image of gorgeous masculine slumber and the flickering eye of the projector. Note: A bus will pick up viewers in front of CCAC S.F. at 10:30pm and at the front entrance of Center for the Arts at 11:00pm, and return from Oakland to the same locations after the film concludes (approx. 5:30am).

Sunday Dec 5 7:30pm *
San Francisco Art Institute

A Memorial Tribute to Rudy Burckhardt

Bill Berkson/Nathaniel Dorsky In Person

The great filmmaker, photographer and painter Rudy Burckhardt died on August 1 in Maine at 85 years of age. Born in Basel, Switzerland, he came to New York in 1935 and made his home as well as the hero of most of his works. Burckhardt filmed what he likes and lets you see it that way, too. The power is formal and sympathetic, never editorialized – though the films are as much edited as shot. Sensations of the obvious or commonplace are lifted sky high. With what Edwin Denby called "a visual grandeur he keeps as light as it is in fact," Burckhardt shows what's livable and true in everyday life. (Bill Berkson) Tonight's program, curated by Bill Berkson and Nathaniel Dorsky, will include slides of Burckhardt's still photography and paintings, and the films *What Mozart Saw on Mulberry Street* (with Joseph Cornell, 1956), *Eastside Summer* (1959), *Millions in Business as Usual* (1961), *Caterpillar* (1973), *Julie* (1980), and *Night Fantasies* (with Yvonne Jacquette, 1991).

Thursday Dec 9 7:30pm

Yerba Buena Center for the Arts

Italian Subversives 2
Bellocchio's Fists in the Pocket
(I pugni in tasca)

Bellocchio's first feature, made in his twenties, is a brilliant, agitated tale of decadence and self-destruction in a bourgeois family and an exploration of the individual's relationship to a repressive society. While more tied to narrative conventions than *Hawks and Sparrows*, *Fists in the Pocket* is filled with unparalleled rage and urgency in its depiction of the complex and incestuous web of relations that bind a blind mother and four dysfunctional siblings in the Italian provinces. Lou Castel's performance is magnificent as the epileptic second brother who finally gives violent expression to his repressed anger, confusion and compassion. Of this film, which definitively signaled the death knell of the glorified Italian family and revealed its darkest side ever, Bellocchio said "I simply wanted to convey my own love-hate feelings about life as effectively as I could, with no premeditation." (Irina Leimbacher)

Sunday Dec 12 7:30pm *
San Francisco Art Institute

A Preponderance of Evidence
by Sandra Davis

World Premiere! Sandra Davis In Person

"How do inner conflicts of intimacy, sexual need, and violent impulses emerge in personal relationships?" Three women tell their own stories in local filmmaker Sandra Davis' *A Preponderance of Evidence*. Notions of sexuality, race, culture, and gender emerge through historical anecdotes, personal testimonies, and pop-culture film relics. The evidence accumulates as Davis explores her own varied and idiosyncratic story, which includes images of the archaic Florida swamp, elegant forms of European and medieval architecture, footage of Congress challenging Anita Hill, as well as abstract color and light explorations. Sandra Davis came to filmmaking in 1978, influenced by painting and a love of classical and baroque musical forms. She has received numerous grants and awards, and her work was included in major retrospectives at The Museum of Modern Art (New York) and Georges Pompidou Center (Paris).

CINEMATHEQUE